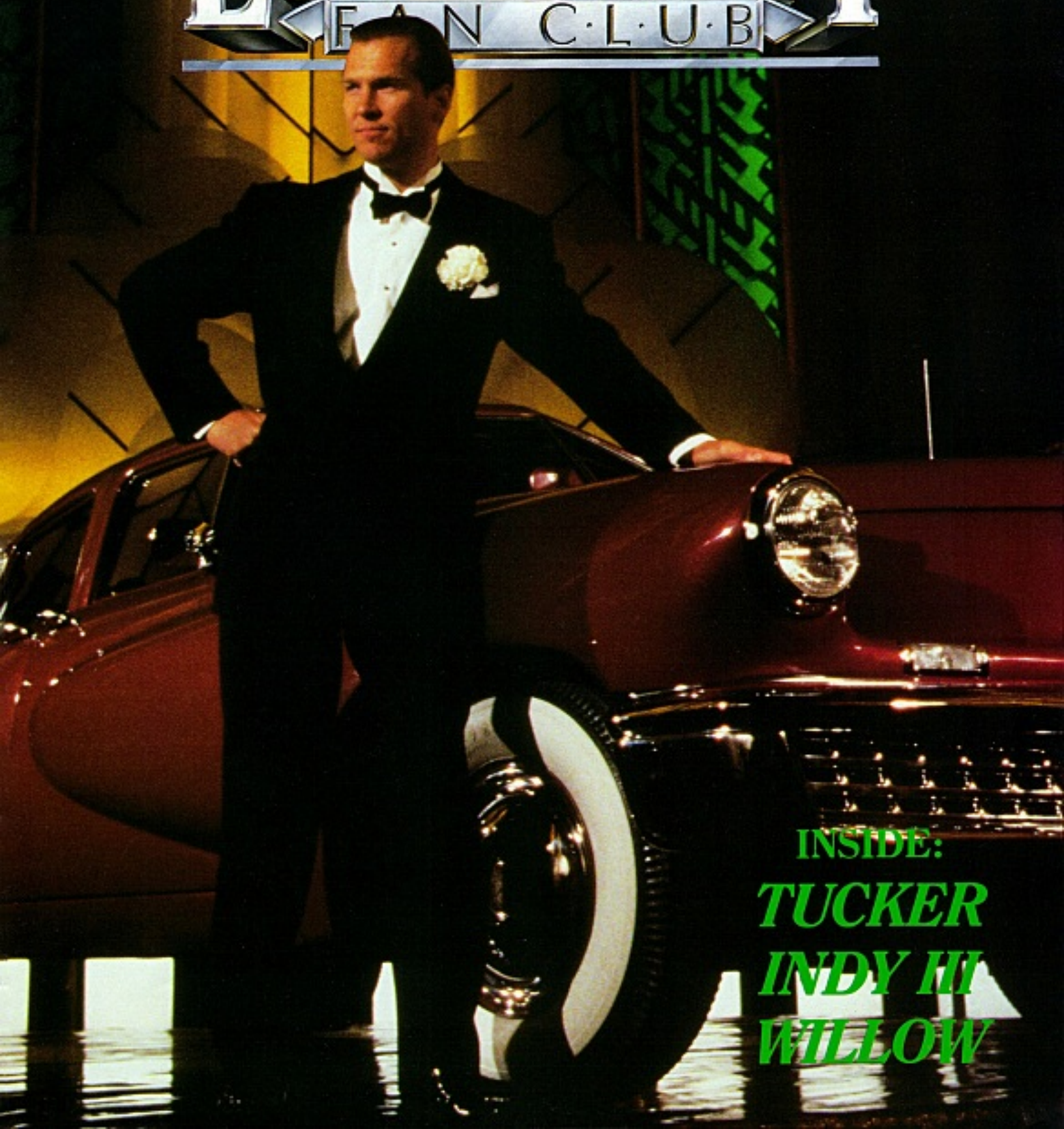


LUCASFILM

FAN C.L.U.B.



INSIDE:
TUCKER
INDY III
WILLOW

The Fan Forum



Marin Magic

...I want to thank Lucasfilm for the wonderful once-in-a-lifetime opportunity to see the Lucasfilm exhibit at the Marin County Fair (June 30 thru July 4). I am just thankful that I live in Fremont, only an hour south of Marin County. It was worth the three hour wait to see the imagining, the great talent and the inspirational work which ILM has put forth in revolutionizing special effects. Seeing C-3PO and R2-D2 along with their friends and foes up close was exhilarating. To see the costumes of *Willow* and *Return of the Jedi*, models, matte paintings, story-boards and the Tucker car was like a dream come true. Thank you, George, for the exhibit, your movies and your incredible talent which has inspired me greatly.

Mary L. Ammon
Fremont, CA

Fan Reactions

...I really admired *Willow*. It was very interesting in that (once again) different elements of mythology and lore, from our own world, were combined to create another world, somewhere, just left of Middle Earth. The story was dark enough as not to be too childish, and light enough to be adventurous and fun. A fine production all around. (It's now one of my favorite fantasy films along with *Dragonslayer* and *Excalibur* — *Star Wars* is in a class by itself, hey!) It didn't seem to catch on with the mass audience as *Star Wars* did and maybe there's some justification for that. Adults seem to equate fantasy with childishness. Children, well, demographically, there doesn't seem to be a lot of them. Perhaps fantasy films are becoming like the westerns. People *know* who the good guys are, they *know* who the bad guys are, they know who's going to win in the end so all they can do is

sit back and look for matte lines in the optical effects (which is becoming near impossible to do, by the way.)

When *Star Wars* came to earth in the mid 70's it was revolutionary, something we had just never seen before. A lot of changes have occurred during the 80's (and it's practically the 90's). There's a different mood in the country now, maybe it's time for another film phenomenon. Maybe Mr. Lucas and company can launch it, maybe it was just their place to inspire someone else, we'll see. At any rate, there will always be us core fans who'll always love *Willow* and other fantasy movies.

Tucker, incidentally, is a great film by a great director, which just might have "classic" written all over it. A lot of critics have compared it to some of Frank Capra's movies, and I think it really does have that kind of appeal and timelessness. As soon as the lights went up, it was already one of my favorite Francis Coppola movies. I look forward to him directing other films under the Lucasfilm banner. It seems that whether Lucasfilm makes movies about individuals against evil empires whose realm spans a galaxy far, far away or an entrepreneur against "the big three" automakers here on earth, there's always something inspiring about them, in a mythic sense. Whether they're successful at the box-office or not, "It's the dream that counts!"

Jeff Bradley
Charleston, WV

...On August 12, 1988, the long awaited moment finally arrived! I am the first person on my block to see the new movie *Tucker*!! It was great! If Mr. Coppola will permit me, I would like to suggest a new title, in place of *Tucker: The Man & His Dream*, how about *Tucker: The Family and Their Dream*? Maybe that's too long, but that's what this story is about. Jeff Bridges does a fine job as Preston Tucker; dynamic, driven, a whole person with hopes, love and anger like anyone else. Joan Allen is wonderful as Tucker's wife Vera; strong, determined, able to take over a room full of men in a single moment, yet still caring and loving of husband and family. These two know each other very well. Watching them I asked myself what I would do if my husband came home with a dozen dogs. A big hug to Martin Landau. He has always been one of my favorites! The line between workers and family becomes blurred, as workers become family. Believing, loyal, for them, standing together against the odds with Tucker becomes more important than money. These people lost against the system, but won for themselves. As I left the theater, I couldn't help but wonder how many lives would have been saved if Tucker's ideas on automotive safety had been adopted earlier. I hope you can pass this letter on to Mr. Coppola, Mr.

Lucas, the actors and crew. They all did a great job.

Barbara Giroux
Arlington, MA

...I saw *Tucker* and had to let everyone know it was GREAT! Coppola and Lucas have created a huge movie. The film is set in 1945 and I think some of the scenes they captured were staggering. The story had all its delight, suspense, and humor woven perfectly. I loved it. Hats-off to Jeff Bridges on a superb performance — and also to his father Lloyd — it was a great moment for them. Put your hands together for George, who convinces us he's not limited to one way of telling a story. Great job guys! By the way, I'm really looking forward to *Indiana Jones and the Last Crusade*.

Jim Bohl
Clarkston, MI

...I've been a *Star Wars* fanatic ever since I was five. That was eleven years ago, so I guess you could call me a "veteran." I finally got up the nerve to write and I'm glad I did. Back in May of this year I went to see *Willow*. I left the theater breathless. Since then I have seen it four more times! I never had so much fun in a movie. The film is incredible beyond words. George Lucas and Ron Howard have given us a masterpiece. Warwick Davis was fantastic as Willow. His style is one to be noted. He gave his character life, which made you feel as if you were there. Val Kilmer was "top-notch" as Madmartigan. His roguishness and daring personality made his character even more believable, which proves he's got talent. Joanne Whalley left me in awe as Sorsha. She gives a tremendous performance and proves she can do just about anything. Not only gorgeous, but talented as well. Jean Marsh was fantastic as Queen Bavmorda along with Pat Roach, Billy Barty, Rick Overton and Kevin Pollak as the hysterical Brownies. I can only say thank you to George Lucas and Ron Howard for bringing us the magic of *Willow*!

Chris Cerasi
Tuckahoe, NY

...I must tell you how much I have enjoyed *Willow*. Please don't listen to adverse critics — it was worth doing and I believe you have made a significant breakthrough in creating a believable fantasy. I hope you will do more. I've seen it more than 20 times and each time I find something new to appreciate. It really is the best kind of fantasy. It not only creates a real and believable world but it opens the doors of the mind for each of us to go farther and see greater visions of our own. Thank you to all who worked so hard to make this enchanting film.

Lee Stephenson
Albuquerque, NM

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COLLECTIONS

Foreign STAR WARS Collectibles

By Adam Schultz

In the United States, *Star Wars* is a certified phenomenon. The *Star Wars* movies broke box-office records in the theaters and sales records in the toy stores. There were literally thousands of *Star Wars* collectibles available in the U.S. and retail sales total in the hundreds of millions of dollars. It should come as no surprise, then, that *Star Wars* is also a world-wide sensation, too. It is possible that an equal number of *Star Wars* — related items have been produced in other countries. But because of licensing agreements, very few of these items were available. Foreign *Star Wars* items can be outstanding additions to your collection, though you sometimes need the skill of a bounty hunter and the luck of Han Solo to track them down!

There are two main difficulties in collecting foreign *Star Wars* memorabilia. One, they can be quite expensive. Science fiction dealers (and the people who sell to them) may have invested a lot of money in the items, so their prices can be higher than normal. Dealers realize that not many items made in Italy, for instance, will find their way into the U.S. Therefore, dealers often sell these items at a premium due to their rarity. Two, because they are rare, it is difficult to find specific items and nearly impossible to complete certain sets.

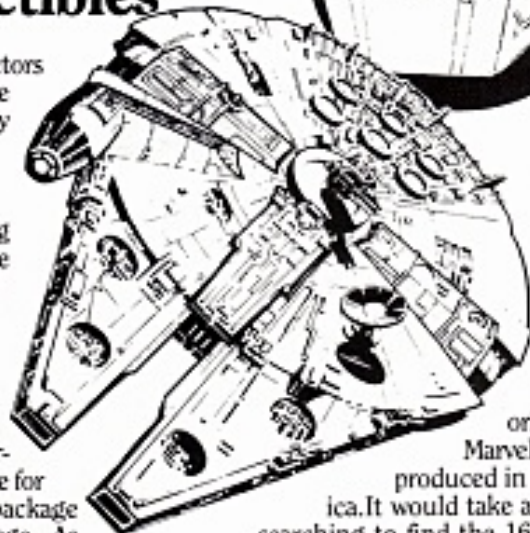
However, there are foreign items available and they can be found in many different places (see *Collections* in The Lucasfilm Fan

Club Magazine #1). However, collectors should take care that the items are actually produced in a foreign country and not just repackaged. For example, the *Star Wars* figures and playsets were manufactured in various parts of the world, such as Hong Kong and Macao, China. Then the items were packaged and distributed by different companies; i.e. Kenner was the distributor for America and Canada, Palitoy was the distributor for Great Britain, etc. The toys themselves are essentially the same; only the packaging is different. Some dealers charge a little more for these items, simply because the package may be printed in another language. As always, it is up to the collector to decide if it's worth the extra money.

Most science-fiction dealers carry a few foreign *Star Wars* items, but some stores specialize in them. The Intergalactic Trading Company in Longwood, Florida is owned by Sue Cornwell and Mike Kott, who are the authors of *The Official Price Guide to STAR TREK and STAR WARS Collectibles*. They have many buyers and sellers in other countries who provide them with rare merchandise. For instance, the Anakin Skywalker figure by Kenner was available in the U.S. only through a proof-of-purchase offer or Sears mail-order and the figure was shipped in a plain white box. However, in England and other countries, the figure was available at retail stores in a regular package. Dealers are selling the Anakin figure in the white box for \$20-\$25, but a packaged figure sells for \$40. The Yak Face figure, however, was never released in the U.S. and a packaged version from overseas sells here for \$75!

According to Mike Kott, the foreign collectibles sell very well and the demand for these items is increasing each year. The Intergalactic Trading Company has handled more than 100 different foreign items, but there are probably hundreds more to be found. It would be impossible to even begin listing all of the foreign *Star Wars* items available, but we can talk about a few of them. One very unique collectible is the Deathstar playset distributed in Great Britain by Palitoy. This playset is somewhat different from the American counterpart. Like the Kenner version, the Palitoy Deathstar has a trash compactor and a turret gun on top, but the playset is shaped like a half-sphere and constructed of cardboard. Prices can vary between \$50-\$75 for this item.

Though published in England by Marvel U.K., the *Star Wars* (British edition) comic book can sometimes be found in U.S. comic book shops. First published weekly, then monthly, the comic book reprinted the



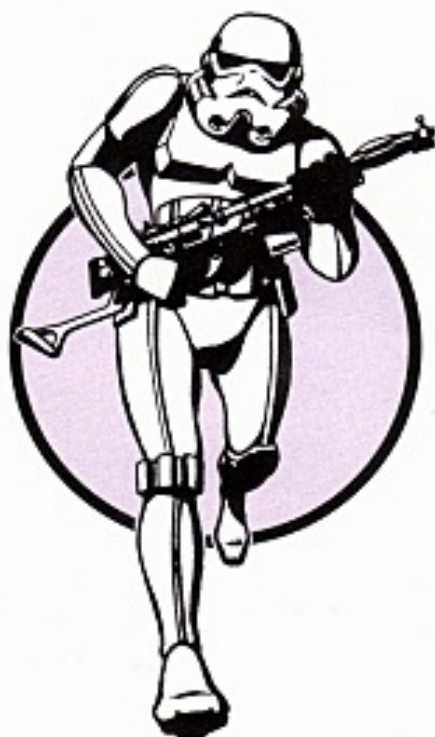
original
Marvel series
produced in Amer-
ica. It would take a bit of
searching to find the 160-plus
issues, with back issues costing \$1-\$2
apiece.

In Japan, where the *Star Wars* movies were very popular, there are several different wind-up, battery-operated, and radio-controlled versions of R2-D2. One miniature Artoo even fires little plastic saucers! However, some *Star Wars* collectibles were particularly expensive in Japan and this results in higher prices in the U.S. A 6-inch figure of Darth Vader, manufactured by Takara, cost the equivalent of \$14 in Japan. That's more than three times the price of the American Kenner figures!

There are several ways to begin collecting *Star Wars* items from other countries. Look for stores which carry or specialize in foreign memorabilia. You can find advertisements for these stores in the ad sections of the Lucasfilm Fan Club Magazine and other SF-related publications. Also, you might want to find a pen pal in another country with whom you could trade *Star Wars* memorabilia.

Look for pen pals in this and future issues of the Lucasfilm Magazine. And finally, it is important to become familiar with *Star Wars* collectibles produced in the U.S. so that you can spot repackaged items. I highly recommend *The Official Price Guide to STAR TREK and STAR WARS Collectibles*, published by House of Collectibles. The Price Guide even lists a few known foreign items, like the British *Star Wars* comic books, foreign bubblegum cards, and foreign language posters and promotional items.

Collecting foreign memorabilia can be a fascinating and rewarding experience. To paraphrase the wisdom of Obi-Wan Kenobi, once you begin collecting foreign *Star Wars* items, you will have "taken your first step into a larger world."



IS IT REAL OR A REPLICAR?

Behind The Scenes of "Tucker: The Man & His Dream"

By Lisa E. Cowan

Francis Coppola's dream of making a film about the life of Preston T. Tucker and his "Car of Tomorrow, Today," is now a reality, a very successful reality. *Tucker: The Man & His Dream* has garnered glowing reviews from film critics, and just as the public loved the Tucker car forty years ago, they love the Tucker movie today.

The film appears to be filled with Tuckers — on the assembly line in the huge Chicago Tucker plant, being tested on the race track, being driven through the streets. This despite the fact that only fifty production models of the Tucker car were ever made. Twenty-two actual Tuckers were used in the movie, and they are a delight to behold. But what is less obvious to the casual observer of *Tucker* is that four of the Tuckers in the movie are really "fakes." The replicas (or replicars as they were called) were carefully made to look and act exactly like their real counterparts.



Top: Preston Tucker (Jeff Bridges) inspects his line of innovative Tucker cars. Below that: the exciting crash sequence from the film.

These replicars were built to be used as "stunt cars" in some of the more arduous scenes including an exciting nighttime chase scene through crowded streets.

To make the replicars, Coppola shipped one of his very own Tuckers to automotive experts Tom Sparks and Mike Fennell in Southern California. In Mike Fennell's 150,000 square foot automotive restoration shop, Tucker number 14 was carefully taken apart piece by piece and molds were made of each and every body part from front fender to tail pipes. A full body mold of the entire car was made and then everything was copied in fiberglass, plastic and metal (the original Tucker was

put back together and used in the film). The wheel-base for the 1973 Ford Galaxy was found to fit the Tucker body the best, and after lengthening the chassis eight inches, a new Tucker body was fitted on top. The replicars had no back seat or fancy interior, but from the outside they looked remarkably like the

real thing. When they were interspersed between real Tuckers on the street or on the assembly line very few people on the movie set could tell new from old until they got close

enough to look in the windows.

During the eight weeks of filming, the replicars performed just as well and occasionally better than their forty-year-old brothers. By performing the more rigorous automotive tasks, the replicars saved a lot of unwanted wear and tear on the valuable real Tuckers.

This was especially true in the scene where a Tucker flips over on the

On the day of the race track scene, the car was ready with expert stuntman, Buddy Joe Hooker, at the wheel. It was very important that the stunt was done to perfection the first time, for there would be



lant; they had done their job well. Both cars performed as expected — in the real Tucker's case, the windshield popped out as it was designed to do and the car was still driveable after the blown tire was changed.

The "Stude-Tucker" was slightly more damaged, and not actually driveable, but Coppola's crew had expected that and had prepared one of the replicars with aluminum



One of these Tuckers is a replicar. Can you choose which one? As you can see, it's hard to do. ANSWER: red car on the left is the replicar. The other two are real Tuckers.



race track after blowing a tire. How to film the complex scene without damaging a real Tucker or one of the \$25,000 replicars was the problem to be solved. The answer was found by taking a 1951 Studebaker and literally turning it into a Tucker. Tom Sparks and his talented crew cut, molded, lengthened, and hammered the Studebaker into its new form and fitted the "Stude-Tucker" with a roll-bar and a special cannon device. This device, consisting of a vertical steel tube into which a three-foot-length of telephone pole is placed, was built into the bottom of the car.

no retakes. The car was started and the cameras rolled. The car sped around the track and arrived at just the right spot in front of the cameras. Hooker pushed a button in the car that set off an explosive charge in the cannon driving the telephone pole straight down into the dirt track and causing the car to flip over several times.

The end result was a perfect three-point roll-over, not unlike the actual accident forty years earlier in which the real Tucker also flipped over three times before coming to a stop upright. Both in 1948 and 1988 the cars' drivers emerged unscathed and jubi-

panels and fenders dented in strategic places and painted green to match the stunt-car. In fact, three cars were used in the scene. An actual bright green Tucker on loan from Texas was used in the close-ups.

The finished scene as it appears in *Tucker* is an exciting car crash, and because of all the careful planning there appears to be only one Tucker being road tested on the track. This scene is just one small example of what happens when brilliant filmmakers take the time and care to make an impressive film like *Tucker: The Man & His Dream*. ■

EXCLUSIVE INTERVIEW

JOANNE WHALLEY

Revealing the Secrets of Sorsha

By Dan Madsen

For actress Joanne Whalley, the experience of working on *Willow* was truly unique. It was the first time she had been involved with an action/adventure, fantasy film and it was the first time she had literally fallen in love and married her leading man. It was on *Willow* that Joanne first met her new husband, actor Val Kilmer.

Joanne was born in Stockport, Manchester, England, and made her professional acting debut in the Granada TV play *Life & Soul*. She has since appeared numerous times on British television and won critical and public acclaim in the Granada TV series, *A Kind of Loving*.

Joanne has been very active on the stage as well, starring in numerous plays and has been seen on film opposite George C. Scott in *A Christmas Carol* as well as the films *No Surrender* and *The Good Father*.

It was her appearance as the evil Queen Bavmorda's daughter, Sorsha, in *Willow*, that brought her to the attention of American audiences, though. While Sorsha is loyal to her mother at the first of the film, she ultimately comes to realize that there is an alternative path to tread.

Joanne met with The Lucasfilm Fan Club on the set of *Willow* to discuss her experience and feelings about this extraordinary film.

Joanne, what do you like most about *Willow*?

Well, it's a classic story. It has all the right elements in it. It's just so exciting to have done a movie on this scale. It is really a story that affects you on many levels. It's very humorous and, at times,

it's very sad. I think it pulls all the right emotions out of you.

What was your first impression when you walked on some of these massive sets built for the movie?

I was in awe when I first saw some of them. They have just been stunning. It always makes me laugh when you walk on to a set, like the Nockmaar Castle, and you look around and it looks like you're really there. Then you come outside the set and you see all this scaffolding and everything that holds it up! It's very funny! I've never worked on a picture in this genre before so it's wonderful to see all these very imaginative sets.

Are you interested in the fantasy genre?

Not really. I've done other things besides fantasy. For instance, before I started work on *Willow*, I was doing a Chekhov play in the theatre — which is very different from *Willow*! So when we had rehearsals for the film, before we started shooting, I had been doing theatre in the evenings and during the day I would come over to the *Willow* set and get some fencing lessons. It was all very bizarre to go to the theatre after a day on *Willow*! They are so different from each other.

What aspect of Sorsha do you find most attractive?



She's very tough. My first impression when I read the script was that we would get to see a young woman who's in control and has a certain amount of power and responsibility and not just some young girl wandering around the castle in a long dress. So it was good to see her as a strong person. But she also has a great vulnerability which comes into the story and it changes her. She's a very real character. The fantasy pictures that I've seen before often fall down for me because the characters are either all swashbuckling and killing monsters and so on and they never really reach another level. I think what makes *Willow* different is that it does go beyond that.

Do you like the costume you wear?

I really like the costumes because they're very real looking. At first, I was a bit worried my costume might look a little too glamorous and not practical. And the film is very earthy and real and both Ron and George were very keen to make sure that happened. My final costume, though, looked very practical. It looks like I fight in it and I work in it. It's dirty

and it's real and I like that.

How is your swordfighting?

I got pretty good with my sword actually! (Laughter) We were very lucky because we had Bill Hobbs, who is the best fight director in the world. Before I ever shot anything for the film, I would come over to Elstree Studios during the day and Bill and I would get together and practice swordfighting. I did all my fights myself. But the stuntmen were very helpful in making it look real.

Were those swords very heavy?

They were kind of heavy. They were made out of metal. I think they're a special alloy which is probably lighter than other materials. And having them as light as possible is a real bonus when you've been fighting all day with it.

What did you find most difficult about this film?

It's been quite strange doing all the action stuff. I've never done anything like that before. There's so many things you have to consider apart from just playing your character. The fighting worried me at first because it's quite dangerous but now I can fight quite well! (Laughter) But there are just so many other things to deal with. It's not a film with one camera and two people in a room. It's on a much larger scale. But you adapt to it.

How did you like working with George Lucas and Ron Howard?

George was around a lot which was great. I didn't work directly with George because Ron was directing the film. But George was always available and good to talk with. And the same for Ron. He's great! I love his sense of

humor and his wit. He cares about the actors. I'm sure being an actor himself was helpful in working with us. There was always a nice feeling on the set. You could always approach people and there was time if you needed it. There were times when things were very hectic and moving fast but you could always take five minutes to talk about something that was bothering you.

When I was doing my play in the theatre just before I started work on *Willow*, the crew had already started shooting but without me. Ron

actually came out to see my show. He must have been up to his neck with things to do but he took the time out to come see my play. I really appreciated that.

What do you enjoy doing with your free time?

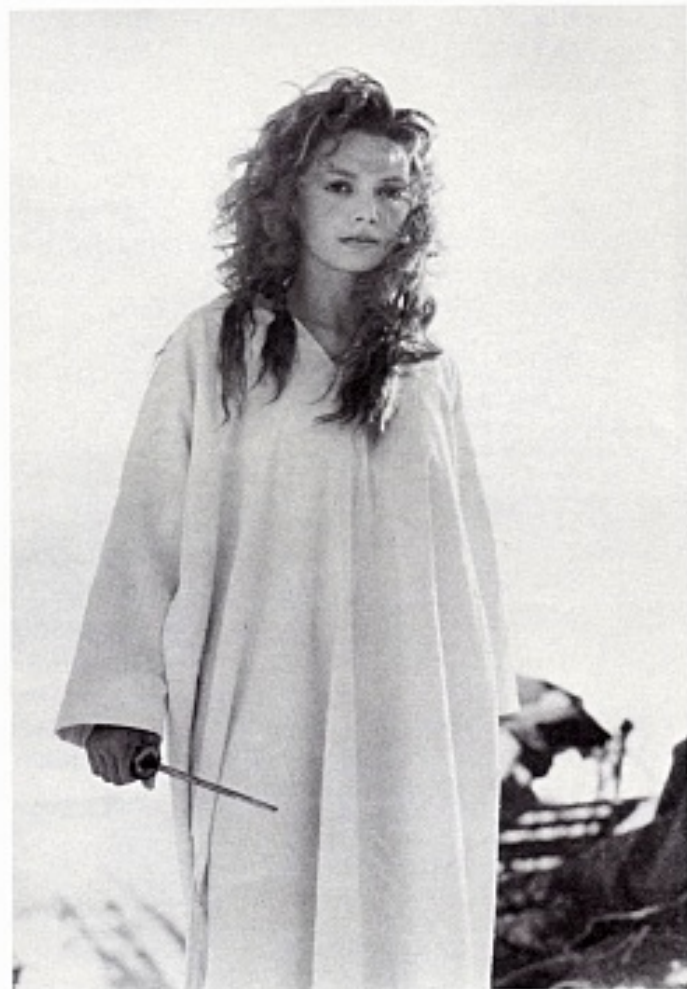
I read a lot. I get on sort of "teach yourself" kicks! (Laughter) I really like to be doing something positive and feel like I've achieved something. Recently I took up guitar. I had to cut my nails to do it but it was worth it. Now I can play seven chords and I'm very pleased with myself! I also thought I would try to brush up on my French so I bought myself a French book and I've been sort of wrestling with that. Sometimes I just like to feel like I've done something. It depresses me when I'm not working so I try to fill up my weeks in between jobs with something constructive. Even if it's just cleaning the flat! (Laughter) I get very big on cleaning!

Joanne, in conclusion, what pleases you most about your association with *Willow*?

There will be a lot of children who will see *Willow* and I'm sure they will love it. I was very glad about the positive image that Sorsha has. She's very feminine, she has vulnerabilities and a sense of humor and, at the same time, she's very strong. She's a very positive individual. The movie and the character are something I would want my children to see. She's a very positive image for children and for little girls in particular.

Joanne, thank you for the interview.

Thank you. I look forward to reading it. ■



Above: Joanne as Sorsha, the determined daughter of Queen Bavmorda. Right: Joanne on the set of *Willow* with husband Val Kilmer — whom she met on the film.



Sneak
PREVIEW

INDIANA JONES™

and the

LAST CRUSADE

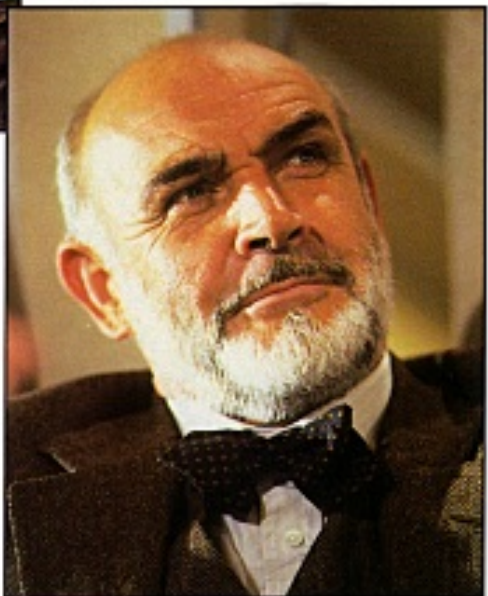
Andy Aitken photos by Murray Close



together to an ancient temple in a land as old as time.

While location work adds to the exotic look of the Indiana Jones films, back at Cannon Elstree Studios, England, enormous soundstages housed all the interior sets for the picture. After finishing up at the studios, the crew traveled to the United States to shoot some key opening sequences in Southern Colorado.

Left: Harrison Ford returns as Indiana Jones — complete with leather jacket, brown fedora and bullwhip at his side. Below: Dr. Henry Jones (Sean Connery) joins his son, Indy, as they travel to an ancient temple in a land as old as time.



“**T**here are certain movies that you would be irresponsible not to continue,” states director Steven Spielberg. “Indiana Jones is one of them. It is not a statement of the times but it takes all the license of an exotic entertainment that aims to thrill and scare and strike one with a sense of wonder.”

Thus *Indiana Jones and the Last Crusade* began production May 16, 1988 in Almeria, Spain with Harrison Ford recreating the role of adventurer and archaeologist Indiana Jones — complete with leather jacket, brown fedora and bullwhip at his side.

From Spain the production moved to Venice, Italy — the world's most romantic city for key sequences involving Ford and his leading lady, Irish actress Alison Doody. From there, it was on to Austria where Indy comes face to face with Hitler. Indy and his father, Dr. Henry Jones, played by Sean Connery, travel

This third film once again reunites the creative team of Steven Spielberg and George Lucas — the men who started it all. But many of the elements in *Indiana Jones and the Last Crusade* remain constant to the series — producers Robert Watts and Frank Marshall, cinematographer Douglas Slocombe, editor Michael Kahn, composer John Williams, assistant director David Tomblin and stunt co-ordinator Vic Arm-

strong. Returning from *Indiana Jones and the Temple of Doom* are special effects supervisor George Gibbs, triple Oscar winning costume designer Anthony Powell, and legendary production designer Elliot Scott. ILM will again be creating the special effects with visual effects supervisor Mike McAllister.

Of course, adding to the “feel” of the original film is veteran actor Denholm Elliott as Indy's museum curator chum, Brody, a man described as being “so inept he once got lost in his own museum.” Also returning is John Rhys-Davies as Sallah, Indy's Middle Eastern Mr. Fixit, more prosperous now than he was in *Raiders* but still a good man to have fighting in your corner.

New faces add to the excitement of this third Indiana Jones adventure as well. Alison Doody, formerly a Bond girl in *A View to a Kill* and portraying an IRA activist in *A Prayer for the Dying*, won the role of Dr. Elsa Schneider. Other leading roles went to Julian Glover and Michael Byrne — Glover as industrialist Walter Donovan and Byrne as arch villain Vogel — one of Hitler's elite SS.

Both Glover and Byrne are part of that rich vein of classically trained British character actors.

Without a doubt, though, one of the most exciting elements is the casting of Oscar winner Sean Connery as Indiana Jones' father.

The romantic and heroic Indiana Jones experiences an incredible adventure that tests his physical and emotional willpower. The film also shows a side of Indy never seen before — he must come to terms with his relationship with his father.

“This is a fun movie,” exclaims Steven Spielberg. “It's a high spirited adventure. Even though we know we can't top the first movie in terms of originality, we believe we are recapturing the magic.” ■

LUCASFILM MERCHANDISE

W·I·L·L·O·W™

WILLOW Movie Posters (LPA-C)

A very limited number of the MGM/Lucasfilm posters for *Willow* are now available exclusively from the fan club. These 39 x 27 posters come rolled, shipped in a sturdy tube to protect them from damage, and are easily framed for permanent display. **NOTE: The first advance poster is sold out and cannot be reordered.** The second advance poster and release poster are in limited quantities! Price: \$8.00 each.

Madmartigan Mural Poster (L06)

Portal Publications presents this 26" X 74" horizontal poster displaying scenes from *Willow* featuring the heroic Madmartigan, in glorious full-color. The poster is rolled in a sturdy tube to protect it from damage. Price \$10.00



Madmartigan Poster (L05)

The adventurous rogue, Madmartigan, is brought to full life in this 23" x 35" poster from One Stop Posters. This beautiful poster comes rolled in a sturdy tube to protect it from damage. Price: \$5.00

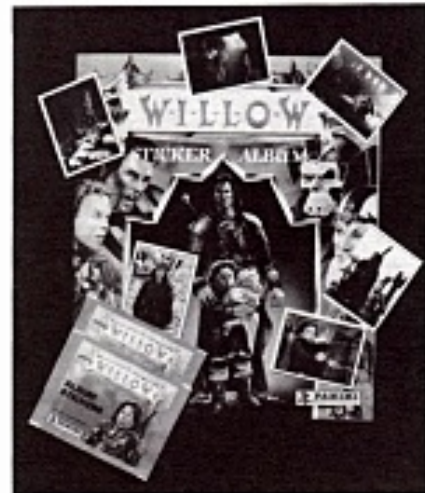


LPC WILLOW RELEASE POSTER

WILLOW Sticker Album Starter Set (L14-15)

Panini brings us a different way to enjoy our favorite film — sticker collecting! The 32 page sticker album has spaces for you to collect 240 individual stickers featuring characters and scenes from *Willow*! This special starter set includes your sticker album and 3 packs of stickers to get started! Price: \$2.50 (L14)

Need more stickers? 10-Packs of album stickers are also available. Price: \$2.50 (L15)



WILLOW Color-Me-Tees (L16A-D)

Enjoy the fun of coloring your own *Willow* t-shirt, then throwing it in the wash so that you can color it again! Each 50/50 shirt comes with four non-toxic, water-base markers and is available in four styles: Willow, Madmartigan, Sorsha & General Kael. **NOTE: These T-shirts come in childrens sizes ONLY — Small (6-8), Medium (10-12) & Large (14-16).** Price: \$10.00





WILLOW Action Figures (L03A-X)

Create epic battles between good and evil from the movie *Willow* with Tonka's new action-figures. These figures are made of high impact plastic and come with a die-cast metal stand. Each figure comes in an action pose with a non-removable weapon. Different styles are available, so start collecting them today! **NOTE: Sorsha (L), Queen Bavmorda (A) and the High Aldwin (C) are NOT available.** Price: \$2.50 each.



WILLOW Action Figures & Horses (L04A-E)

Add these exciting action figures on horses to your collection to reenact great battles! Madmartigan, Sorsha & Airk Thaghbaer ride on the side of good against General Kael and the Nockmaar warrior on the side of evil. Price: \$5.00 each.

The WILLOW Game (L08)

Fearsome monsters, fabulous treasures, transformation spells, objects and places of power are all part of your quest to deliver the baby to fabled Tir Asleen in the exciting adventure board game from TOR Books, *The Willow Game*. 2 to 6 players reenact the roles of Willow, Madmartigan, Fin Raziel, Franjean & Rool, Sorsha, or General Kael on a full-color game board, with dice, 144 full-color cards, 8-page rule book and more! Start your own adventure today by ordering now! Price: \$29.95



WILLOW Cap (L07)

This Dorfman/Pacific painters style cap is just what you've been looking for! Let your friends know you're a *Willow* fan by wearing this cap everywhere you go. Printed in six colors, the cap displays Willow on two sides and on top and the *Willow* logo across the front. This one-size-fits-all *Willow* cap can be yours by ordering today! Price: \$6.00

WILLOW Buttons (L17)

Buttons, buttons, who's got the buttons? We do, of course! And you can have them too! One Stop Posters brings us this set of six 1 1/4 inch full-color buttons featuring Willow, Madmartigan, Sorsha, General Kael, the High Aldwin, and Willow and his family. These buttons are only available in sets of six. Price: \$5.00

WILLOW Movie Magazine (L11)

Go behind-the-scenes on the making of *Willow* with interviews, articles and exciting full-color photos in the Starlog *Willow* Movie Magazine. A must for collectors! Price: \$3.95



WILLOW Graphic Novel (L09)

Marvel Comics colorful graphic novel of the film *Willow* is 62 pages full of exciting art that will enable you to relive the adventure. This graphic novel features several scenes that were cut from the actual film! Price: \$6.95.



WILLOW Novelization (L10)

Ballantine Books' novelization of the film *Willow* by noted fantasy author Wayland Drew! This version of the novel includes an 8 page insert full of exciting color photos from the picture. A must read for any *Willow* fan! Price: \$4.95

WILLOW Poster Magazine (L12)

10 exciting, full-color posters can be yours when you order the Starlog *Willow* Poster Magazine. The posters feature a variety of characters and action scenes from the film. Price: \$3.75

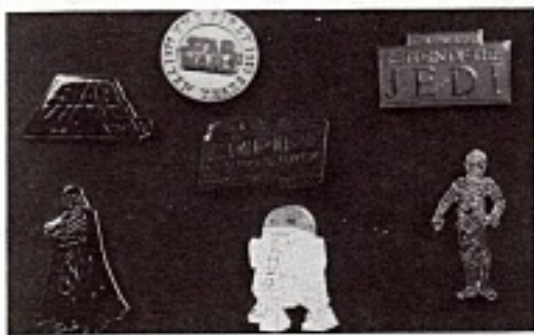


STAR WARS



STAR WARS Trilogy Movie Posters (L20A-C)

Star Wars returns in these beautiful reproductions of the release posters from *Star Wars*, *The Empire Strikes Back* & *Return of the Jedi*. These posters measure 24 x 36 and come rolled, shipped in a sturdy tube to protect them from damage. These posters are in limited quantities, so if you missed them the first time around, order now! Price: \$8.00 each.



STAR WARS 10th Anniversary Pins (L23)

Probably our most requested item — this beautiful, pewter *Star Wars* 10th Anniversary Pin. Let your friends know that you celebrated 10 years of *Star Wars* and will continue to celebrate until the saga returns! Price: \$6.00 each.

STAR WARS Trilogy Pins (L24A-F)

Just released this year, these lovely pins should be added to your collection without further delay! Each pin is approximately 1 x 1, comes in several colors and looks great anywhere. The three movie logos are available as well as three character pins! Collect all six! Price: \$5.00 each.

- A. STAR WARS Logo
- B. EMPIRE Logo
- C. JEDI Logo
- D. R2D2
- E. C3PO
- F. DARTH VADER

STAR WARS 10th Anniversary Proof Sets (L25-28,A-F)

A rare, limited edition of six proof coins in pure gold or silver encased in commemorative book/albums. Meticulous care is taken by master craftsmen to create a treasured keepsake that will endure for generations. Each coin comes with an assay card, attesting to the weight, purity and authenticity of this rare proof issue. Coins available: 1 oz. silver, 5 oz silver, 1/4 oz gold & 1 oz gold. Price: \$40.00-\$1,500.00 each.

- A. Luke Skywalker & Princess Leia
- B. R2D2 & C3PO
- C. Han Solo & Chewbacca
- D. Imperial Stormtroopers
- E. Mos Eisley Cantina Band
- F. Darth Vader & Obi-Wan Kenobi



STAR WARS Trilogy Portfolios (L21A-C)

Collect all three of these artists portfolios showing the incredible work of Ralph McQuarrie in full-color. Each portfolio features pre-production art from one of the films. These first-edition portfolios were discovered in Europe and brought back to the U.S. and can be yours from The Lucasfilm Fan Club for a limited time. Price: \$10.00 each.



STAR WARS Blueprints (L22)

No *Star Wars* collection would be complete without these authentic blueprints. Featuring many of the designs used in *Star Wars*, we encourage you to use them to build your own X-wing and save the Alliance! Price: \$6.95



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- #1 — Anthony Daniels, 10th Anniversary *Star Wars* Coverage
- #2 — Behind-the-Scenes on *Willow*, Making of *Tucker*
- #3 — Val Kilmer, Mark Hamill — 10 Years Later
- #4 — Warwick Davis, Ron Howard, *Indiana Jones III* Update

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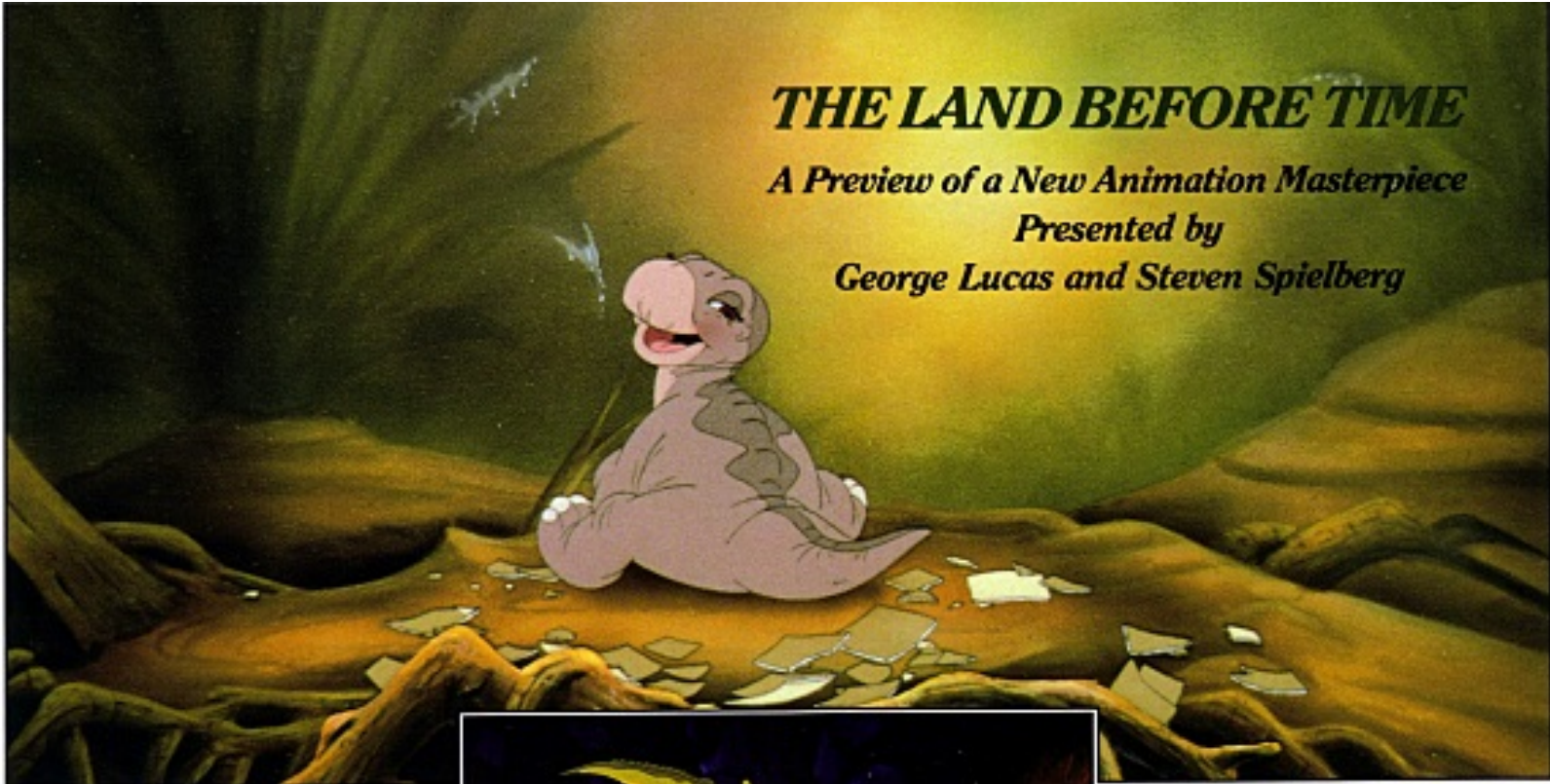
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THE LAND BEFORE TIME

A Preview of a New Animation Masterpiece

Presented by

George Lucas and Steven Spielberg



By Lisa E. Cowan

Dinosaurs! Say that word and the eyes of thousands of children light up with excitement. Everyone seems to be fascinated by these giant creatures that lived on our land long before time began.

The Land Before Time is the title of an all new animated film directed by one of the world's most creative talents in the field of animation, Don Bluth. The creator of *The Secret of NIMH* and *An American Tail*, Don Bluth has teamed up with Steven Spielberg and George Lucas (who are acting as co-executive producers) to present a movie sure to delight the child in all of us — that child who will always love dinosaurs.

The feature film, which will be released in late November, is the story of five young dinosaurs and their adventure-filled quest 150 million years ago (give or take a couple of thousand years — no one had digital watches back then). The leader of the young "thunder lizards" is Littlefoot, a Brontosaurus. His companions include Cera, a feisty Triceratops; Spike, a Stegosaurus; and Ducky, an Anatosaurus. Together, they set off on a quest to find the Great Valley where they hope to find their parents and safety from the dangers of the land.

Along the way to the Great Valley, the intrepid little band meets up with Petrie,



Top: Littlefoot, a Brontosaurus, hatches from an egg 150,000,000 years ago. Soon he will become a young dinosaur hero in *The Land Before Time*. Below that: The unlikely group of dinosaurs in search of the Great Valley — Spike, Ducky, Petrie and Littlefoot.

an orphaned Pterodactyl. The young dinosaurs are at first impressed with Petrie's bravery. What Petrie doesn't tell them is that his brave front is hiding the fact that he is really very afraid, too scared in fact, to do what all other Pterodactyls can do — fly.

Petrie is portrayed by voice actor Will Ryan, who did the voice of "Digit" the Cockroach in Don Bluth's *An American Tail*. In fact, Will Ryan says that the "pidgin-English" voice of Petrie was based on that of Digit. "I was overjoyed when I learned I'd gotten the part of Petrie," says Ryan, who has also done voice work for many Walt Disney productions including *Winnie The Pooh* and *Gummi Bears*. "It was wonderful to work with Don Bluth again. He encourages improvisations and creativity. He has a way of getting fresh, vibrant acting from his actors."

Even though the movie audience never

sees the voice actor at work, these specialized actors often go through many of the same physical motions as their animated character in order to get the voice just right. "Petrie is a very boisterous character," claims Ryan. "It was a very physical role. I went through several shirts!"

All the animation work for *The Land Before Time* was done at the Sullivan Bluth Studios in Ireland, but some of the voice work, including that done by Will Ryan, was recorded on sound stages in Los Angeles. One day, Ryan and Bluth found themselves working on a stage at the Walt Disney Studios where both men had started their careers. "It was like magic working there in the same building where *Alice In Wonderland* and so many other great Disney films had been done," says Ryan. "This was where Don Bluth started, on projects like *Robin Hood*, *The Rescuers*, and *Pete's Dragon*, and here he was back again with his own movie."

The Land Before Time is based on an original story idea by Steven Spielberg. Those who worked on the storyline include George Lucas, Don Bluth, and producers John Pomeroy and Gary Goldman. The script was written by Stu Krieger. Acclaimed composer James Horner wrote the original score. This delightful film of dashing, determined, darling, dramatic dinosaurs will open during the 1988 Thanksgiving weekend at a theater near you!

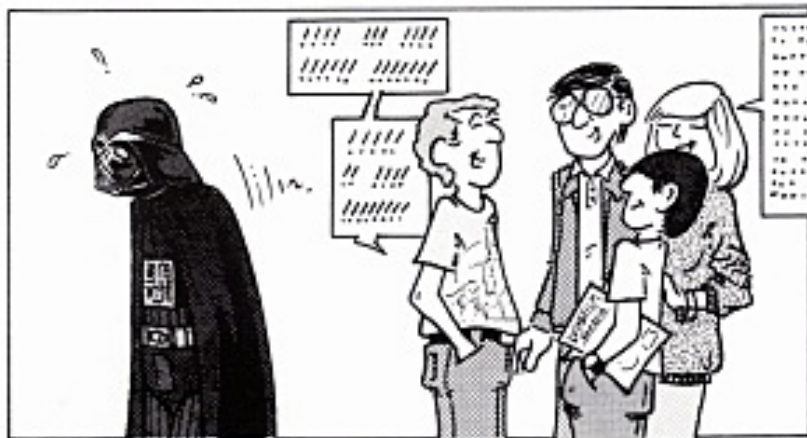
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BY LISA COWAN
AND A. TOMASIC

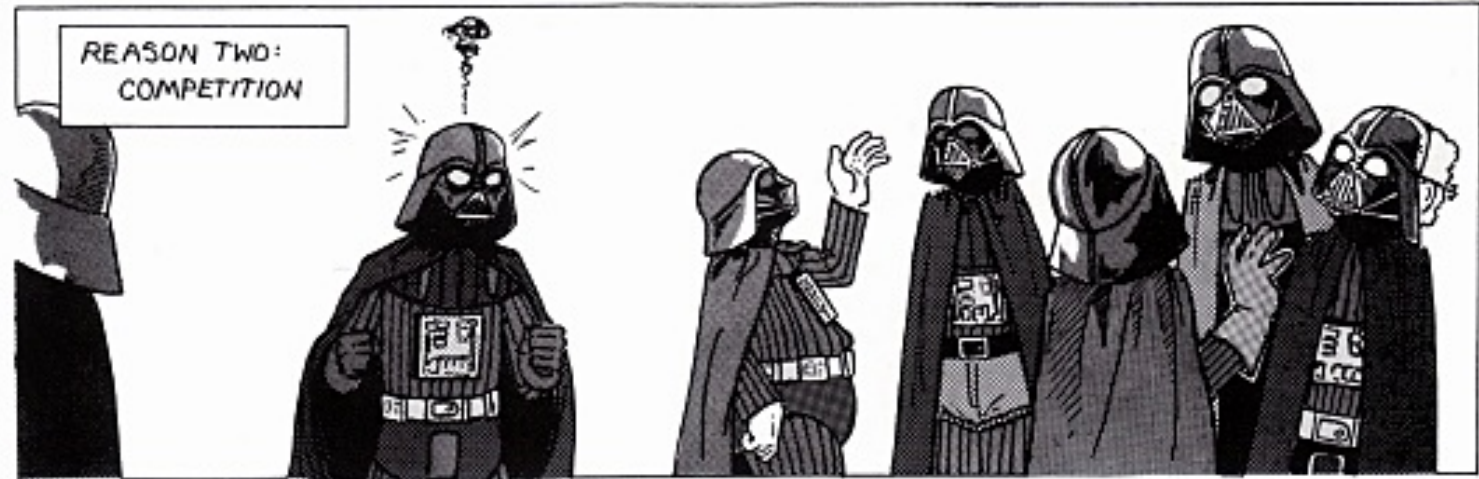
REASON ONE: NO RESPECT



OH, IT'S YOU, VADER!
I THOUGHT IT WAS THE AIR
CONDITIONING!



REASON TWO: COMPETITION



REASON THREE: THE ULTIMATE PUTDOWN!



LUCASFILMTM GAMES

Exploring New Frontiers

Lucasfilm Games recently released yet another addition to their successful line of computer games. *Zak McKracken and the Alien Mindbenders* is the latest in a line of comedy/thriller games for IBM and Commodore personal computers. Like its award-winning predecessor, *Maniac Mansion*, the game is graphically engaging, intriguingly plotted, great fun for beginners and experts alike, and wildly funny.

The lead character is a journalist, Zak McKracken, creator of sensational (but not always entirely accurate) stories for the tabloid *National Inquisitor*. In Zak's world, possessed toasters, two-headed turtles, Martian minestrone recipes, and vegetarian vampires are just another day at the office. But when he discovers that a worldwide stupidity epidemic is a *real* extraterrestrial plot to reduce everyone's I.Q.'s to single digits, the only people he can find to help him are two Yale coeds and a spunky occultist.

Zak and his three pals search the earth -and beyond- for clues, allies and ancient artifacts. Their goal: to unmask the alien saboteurs (whose cunning disguises have enabled them to take over the phone company) and unplug the stupidity machine before it completes its dirty work.

"If you like movies, you'll like our story games," said Steve Arnold, Lucasfilm Games General Manager. "As in good entertainment cinema, we start with loveable heroes, give them a heroic quest, get them in all sorts of trouble, and thoroughly surprise you with the solution."

Cinematic touches are everywhere in *Zak McKracken and the Alien Mindbenders*. Exclusive "cut-scenes" break the action to show what's happening elsewhere in the game - the gaming equivalent of "meanwhile, back on the ranch." There are sight gags, zany one-liners, and wild sound effects throughout the game. And the art direction — 3D environments, dramatic "camera an-

gles," and colorful backdrops — makes the game an aesthetic treat.

Like other Lucasfilm story games, *Zak McKracken and the Alien Mindbenders* is great fun for novice and expe-



rienced gamers alike. The unique no-typing interface is quick and intuitive. Players simply "point'n' click" to select characters, objects and actions. The puzzles are sophisticated (even an experienced gamer will need up to 50 hours to win a game), but quite forgiving. Trying the wrong solution won't send the player back to the beginning to start all over.

According to Arnold, "Lucasfilm Games is broadening the market that started with dragon-filled adventure games. We've contemporized the plots, added a lot of humor, and gotten rid of the sadistic one-false-move-and-you're-zapped pitfalls. As a result, beginners feel comfortable immediately and experienced players have more fun."

In addition to *Zak McKracken and the Alien Mindbenders*, Lucasfilm Games will also be releasing a new World War II air combat simulation called *Battlehawks 1942*. The game is very faithful to actual happenings of the second world war.

Naval warfare strategy changed dramatically in the first few months of World

War II. Almost overnight, the balance of power shifted from the huge guns of the battleships to the airplanes of the carriers. Suddenly, entire battles could be fought without the great ships actually seeing one another. It became clear that naval air power would be pivotal in deciding the outcome of the war.

In the early months of 1942, the war was going very much Japan's way. The victory at Pearl Harbor was devastating and complete. The Japanese fleet was larger and stronger. Their airplanes were swifter. Their pilots were better trained and more battle seasoned. Even their torpedoes were more reliable.

But before 1942 came to an end, the tide of the Pacific war had turned. American ships and planes had won a miraculous victory at Midway, and stopped the Japanese war machine cold in the Coral Sea, the Eastern Solomons, and the Santa Cruz islands.

Developed with the help of highly-decorated pilots from both sides, *Battlehawks 1942* faithfully recreates the strategic dilemmas and tactical excitement of these four pivotal naval air engagements. The game has outstanding high resolution graphics and animation including realistically rendered aircraft and ship images, "instant replay," and authentic carrier take-off and landing. It also has a full range of missions and weapons including everything from simple training missions to highly-challenging combat missions. Whether you're in one of the three US planes or one of the three Japanese planes, your objective is to win the highest decoration from both countries. *Battlehawks 1942* has been authenticated by men who flew in the actual engagements.

Whether you're looking for a zany adventure like *Zak McKracken and the Alien Mindbenders* or a serious recreation of World War II with *Battlehawks 1942*, Lucasfilm Games has two new adventures to give you many, many hours of pure entertainment! ■

INSIDE ILM



The Special Effects of

Who Framed ROGER RABBIT

By
John S. Davis

Rules are made to be broken. When Disney gave the green light on the film *Who Framed Roger Rabbit*, the producers, animators, and special effects people knew that to achieve the realistic integration of animated characters with live actors, most, if not all, of the conventional rules of animation would have to be discarded. And that's exactly what they did.

It took two-and-a-half years to complete the effects work for *Who Framed Roger Rabbit*, the most complex effects film to date. Three basic components went into this nostalgic and wild rollercoaster ride. First of all, the live action had to be shot, which included all the props the animated characters would later be holding or carrying. The second component was the cartoon characters. And the third part was Industrial Light & Magic, who had to put it all together, which according to producer Robert Watts was the most difficult aspect of the film.

"The live action part was extremely hard because it was like making a huge invisible man movie," states Watts. "All the props had to move and there was nobody there. It was difficult, particularly for Bob Hoskins, because he was doing a lot of one-to-one scenes with two characters and he was actually acting to thin air. Then, subsequently, both parties, live action and animation had to learn new techniques. The animators were animating to sort of a fixed formula, because they had to animate to what the live action had shot and that wasn't easy for them. Of course, animation is very slow



Left: Eddie Valiant and Roger Rabbit escape from the weasels with the help of Benny the cab. Below: Eddie is in awe of the beauty of human toon Jessica Rabbit.



particularly when you're doing something new. Then you have to amalgamate it, which is where ILM comes in. Basically, they did a wonderful job of sticking two movies together to make one. And hopefully you don't see where it joins."

In *Roger Rabbit* one of the key departures, compared to movies that have used live action and animated characters in the past, was the use of a movable camera. "We wanted to treat this animated film differently in style than most animated films where the camera's locked down and you photograph the live action," says ILM's Scott Farrar. "The actor moves around and says his lines to things that aren't there. And then the characters that aren't there are drawn in later to a locked down background plate. We wanted to change all that and shoot more like a normal movie where you move the camera all the time and make the animators draw to what is happening in the background."

Another major difference was the use of full animation as opposed to the rest of the animation being done today. In film, 24 frames equals one second of screen time, but many animated programs don't use a different piece of artwork for each frame.

What they do instead is take a piece of artwork, put it under a camera and shoot it for three frames and then change it with another one. This produces what could be described as a staccato stroboscopic looking sort of animation. Yet, in *Who Framed Roger Rabbit*, Richard Williams and his animation team used complete animation by producing a separate piece of artwork for each of the 24 frames, which made the animation look more fluid, more life-like.

In addition to full animation and a movable camera that seriously complicated the effects work, puppeteers, plus various degrees of lighting and shadows, and the use of soft focuses contributed to the film's overall look of reality. If the animated characters didn't blend into the live action in a believable way, the film simply wouldn't have worked.

"Shadows were added in post-production by animators and here at ILM," states Scott Farrar. "The reaction with the physical environment that the cartoon characters had required a lot of puppeteers. We had all the sets in London built about 15 feet above the ground so that we could drill holes and have rods and wires go up through the floors so that we could have articles bounced around, wiggled, pulled, and guns carried from one side of the room to the other. In a lot of cases, we had many puppeteers working on the same shot and the only thing we would be photographing would be a gun floating through the room and all the characters would have to be added later."

Although the effects work, as a whole, for *Who Framed Roger Rabbit* was quite difficult, there was one scene that Scott Farrar considers to be perhaps the most difficult of the entire film. "*The Ink and Paint Club* was a very difficult scene, because it was all shot in smoke and you had

many characters in there. The penguins who were the waiters had to all be printed with that smoky haze. They had to blend into the smoky look of the scene. That was very tricky as far as optical was concerned. There were so many characters to keep track of."

Also a part of that sequence in the *Ink and Paint Club* is the performance of Jessica Rabbit, who struts down the runway and teases both Marvin Acme and Eddie Valiant. She lifts a handkerchief, moves it over Acme's head and grabs Valiant's tie, ruffles his jacket and takes his hat off. That particular sequence is perhaps the best showcase of how well the animated characters were integrated with the live action.

"That involved a motion control repeatability situation," explains Scott Farrar. "We had to photograph that whole scene

many times. The tricky part about that was we had to use an actress to move things around realistically. To explain it very simply, let's say you have Marvin Acme sitting there on one side of the frame and an actress standing on the other side of the frame. He's on the right, she's on the left. She reaches over, wiggles his cheeks and then pulls her hands back to her side of the frame. After that you run a split-line right down the center of the frame, top to bottom, after photographing them doing that action. Then you would have them both leave. Next, you photograph the empty scene. In optical, you can take the left side of the empty frame and print that in along that split-line so that what you end up with is an empty left frame. On the right side of the frame you have just wrists and hands coming in and wiggling the cheeks then going back out again. Then all you need to do is draw in the character on the left side and



Above: two examples of ILM's blue screen work. Top: shooting Bob Hoskins for the scene which would later include Bugs Bunny and Mickey Mouse. Below that: shooting the Judge Doom figure after being flattened by a steam roller.

draw the hands in such a way that they cover the actresses hands. Now the complication occurs when you move the camera. In that particular scene the camera was moving all around. So that's why you need to photograph the actress wiggling the cheeks, then do the pan over to Bob Hoskins with her moving around and entering the frame and doing the things with him. You then need to re-photograph the whole thing with nobody there so you can create moving split-lines. Now the split would not necessarily stay in the center. It jumps around to cover the actress as needed."

From octopus bartenders to a sultry singer, *Who Framed Roger Rabbit* has it all. And thanks to the technical wizardry of Industrial Light and Magic, the viewing public has been given a visual treat not likely to be surpassed anytime soon. And as Porky Pig would say, "That's all folks!" ■

WARWICK DAVIS

An Unlikely Hero

Part Two

By Dan Madsen
& John S. Davis

Long before *Willow*, Warwick Davis first came to George Lucas' attention on the third *Star Wars* film, *Return of the Jedi*. In that picture, he warmed audiences' hearts as the fearless yet loveable little Ewok, Wicket. Thinking back, however, Warwick admits it was a lucky break that got him the role.

"I was just an extra to begin with," he recalls. "The guy who was supposed to play Wicket, Kenny Baker, got ill on the day he was supposed to be doing it, so they panicked and got me over there. I ended up doing that scene with Princess Leia on the log. It was the first time you saw the Ewoks, really. I was in the right place at the right time. That was sort of my big break. And they probably wouldn't have known about me for *Willow* if it hadn't been for *Jedi*."

For Warwick, *Willow* was a refreshing change. At last he was able to wear a less claustrophobic costume rather than the head-to-toe Ewok suit in *Return of the Jedi* and the subsequent Ewok adventures.

"The Ewok costume itself had a fur coating outside and a foam padding inside to make the shape of the characters. The head was the same way and had giant orange contact lenses so we always saw everything in an orange hue. After about a min-



"Return of the Jedi was sort of my big break," Warwick Davis says. "I was in the right place at the right time. And they probably wouldn't have known about me for *Willow* if it hadn't been for *Jedi*."

ute with the mask on, the eyes would mist up and you couldn't see anything! I ended up looking out the nose just to see!"

Now, after playing several major characters in George Lucas productions, which character, for Warwick, has been the most rewarding?

"That's a difficult question," he answers. "I enjoyed Wicket while I was doing it. I didn't like Wicket, however, because of the costume. It got a bit tiring doing that after a day and it was very hot. But I liked playing a furry, little creature like that. Being behind the mask was sort of fun, too. But I would have to say that I enjoyed playing Willow more because I was free to move around and wasn't hampered by a costume. I

enjoyed playing Wicket but I don't think I'll be playing him anymore. I asked George about the Ewoks and he said he wasn't going to be doing anything more with them."

At age 11, Warwick entered the film business as a small and furry Ewok. But acting isn't something he desires to do for the rest of his life. In fact, his future ambitions lie behind the camera as a director.

"I'm making video films of my own now," he reveals. "I'm really into that kind of thing. Actually, I had George and Ron look at one of my videos and they said it was very good. Eventually, I would like to be a director. Acting isn't a very secure profession. You can get one job and then not have something for a year after that. So I would like to be directing in-between acting jobs. But I enjoy working behind the scenes. I was doing that on the set of *Willow*. You can learn a lot just by looking at what different jobs people are doing on the set. It's very interesting."

"I'm trying to get into some things here in England. I'm not really sure how to go about it. It's more difficult in England because the film industry isn't as big over here. I don't know whether or not I should go to a film school because that could take five or six years and you're not even certain you're going to get a job then. So I might start at the bottom and work my way up. I

think that's the best way. I'm sort of at a dead point at the moment — I'm not sure which way to go. I think, in the end, I may have to move to the United States. I would like to do what Ron Howard did: go from acting to directing.

"I've entered my videos in competitions," he adds, "and I won six awards in the last competition. I've just entered the international competition which is very prestigious. I entered the short film that George and Ron saw called *Video Nasty*. It's a two-minute short film about a guy who watches TV 24 hours a day and eventually his video recorder turns upon him and the tape comes out and sort of wraps around him and drags him into the video recorder. He ends up on the screen sort of pounding away to get out! It's really short and simple but I like to do lots of special effects and the judges have liked it up to now. I make films that I think the audience will like and that will appeal to them."

There is no doubt but that the character of Willow Ufgood is appealing to many people. His journey in the film captured our imaginations. Would Warwick like to return to the land of Willow again someday?

"I would love to do another one," he exclaims. "But I can't imagine where they could go with Willow now. I think it would have to team Willow and Madmartigan again. I would relate their relationship to Han Solo and Luke Skywalker. It's very similar to that. Actually, I

noticed a lot of similarities between *Star Wars* and *Willow*. For instance, at the end of *Return of the Jedi*, there's a battle going on between Luke and Darth Vader and there's a big battle outside with all the ships. The same kind of thing is going on in *Willow* at the end. The sorceresses, Raziell and Bavmorda, are fighting inside while outside there's a big battle going on between all the troops. So I've noticed there are some similarities. I think it's a successful formula."

Willow does indeed

had never been on a helicopter before so I really enjoyed that. I got the chance to do a lot of things I wouldn't normally do, like horse-riding: I wouldn't have done that before this film because I was really kind of frightened of them. Doing all the sledding down the mountain was fun and I got to do some skiing while I was there for the first time as well. It has really been an enjoyable experience doing *Willow* and learning all these different skills. I also got to learn magic with a magician,

"I had fun doing the whole picture," Warwick states. "I can't really think of a time when I said, 'Gee, I hope this ends soon.' I enjoyed New Zealand a lot — that was really fun there with the helicopter trips to the locations."



All Willow photos by Keith Blumhagen

have all the action and adventure of George Lucas' past films. Not only is it enjoyable to watch, it was also, according to Warwick, a most enjoyable film to make.

"I had fun doing the whole picture," he states. "I can't really think of a time when I said, 'Gee, I hope this ends soon.' I enjoyed New Zealand a lot — that was really fun out there with the helicopter trips to the locations. I

which really fascinated me. I learned how to do some tricks. I was quite interested in it, actually. It was really fun to get into it. It all seems so easy when you know how the tricks are done! Ron Howard still doesn't know how I did some of the magic tricks in the film," he says smiling. And like a true magician, he concludes with a grin, "I didn't give it away either!"

TUCKER COLLECTIBLES!!

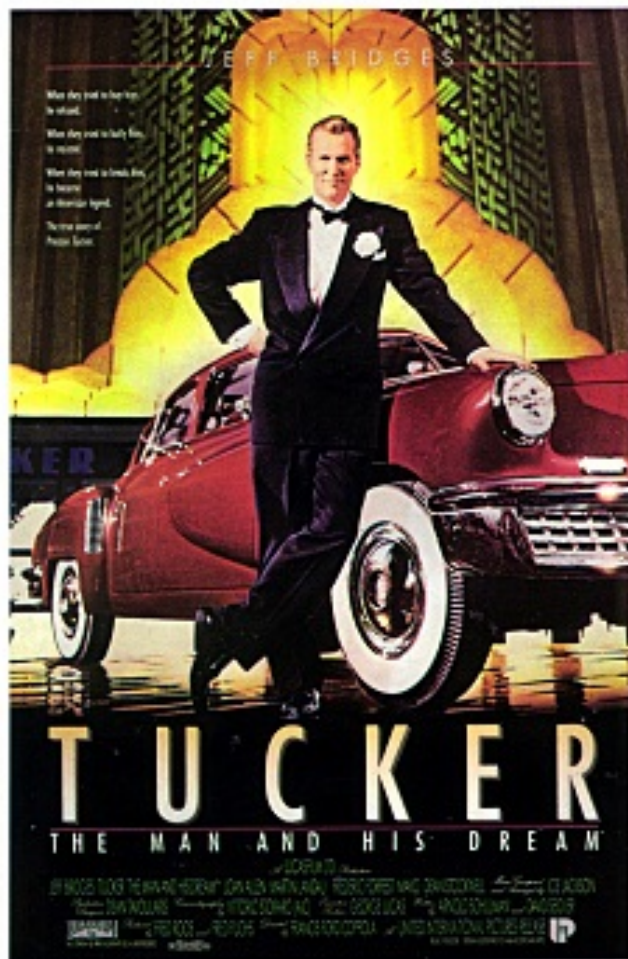


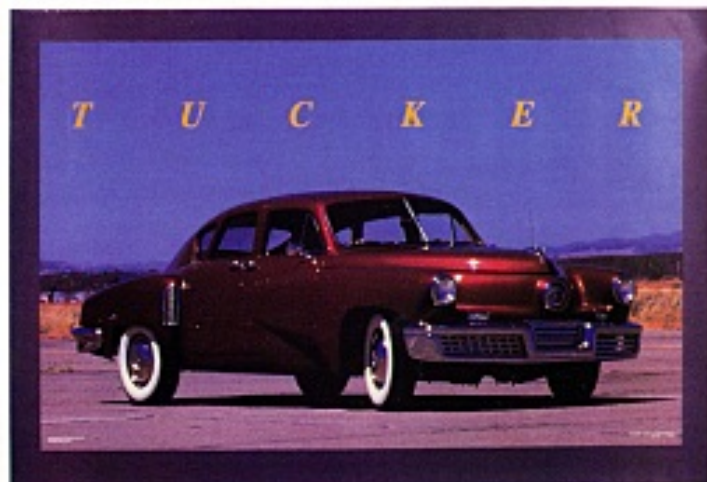
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